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A HAPPY NEW YEAR!

That hearty salutation has been uttered by millions of voices during the present week, and myriads of good wishes have accompanied its utterance. To all our good friends we breathe that aspiration fervently, not only that it may be happy but prosperous both to soul and purse. This is our third year's greeting to our friends, through the columns of the ART JOURNAL, and we have reason to wish well to those who have stood by us steadfast and true, and enabled us to look to the new year pleasantly and hopefully. Our Journal is strong in its position and its influence is felt both at home and abroad. It is constantly quoted in the leading musical and art journals of Europe—Madrid, Milan, Naples, Paris, Vienna, Leipzig and London, so that American doings in Music, Art and Literature are placed before the Press of the Old World, prominently every week.

It will be as pleasant for our readers to know as for ourselves to feel, that having severed our connection with every other journal, we shall be able to devote our whole time and interest to the development of our original plan of conducting the ART JOURNAL. The laborious duties imposed upon us by the conscientious discharge of other engagements, caused us to neglect in a great degree the interests of our own paper, which have suffered severely in consequence. While we regret that fact, we are comforted by the consciousness that by that connection, which is now severed, we were enabled to benefit in a hundred ways the Art which we love, and the professors who follow it and the mechanical interests which are bound up with it. We have brought forward retiring talent, we have aided worthy causes, we have corrected some abuses, we have been charitable and consider-

ate to the struggling and inefficient, we have rebuked undue pretension, and through all this we have neither sought nor gained any personal aggrandisement. We only recognized two points, the advocacy of the cause of musical Art and the honor of the journal to which we contributed. We were content with the honor of being the Editor of the ART JOURNAL, and our reputation was so well established by many years honorable labor, that it could gain no additional éclat by connection with any other journal. Neither could we gain additional power by it; for power conscientiously used, not being a marketable commodity, has not that commercial value attached to it, which the saleable article obtains.

We are pleased to be able to say that the prospects of the ART JOURNAL are cheering and flattering. Our circulation has largely increased, and active measures have been taken to still further increase it. Our advertising friends will derive increased benefits from these movements, and we are encouraged to believe that our advertising patronage will largely increase.

In view of widely increasing the circulation and influence of our Journal, the annual subscription will be as follows:

To subscribers by mail, . . . \$3 50
To subscribers in the city, . . . 4 00

The mail subscribers will pay their own postage; the city subscribers will have their papers delivered free of charge. Subscriptions payable in advance.

Those who have subscribed and have not paid, will be charged the old price, namely, five dollars.

We call the attention of a large number of our old subscribers to the fact that their subscriptions due in April last are still unpaid. It is eminently unjust to deprive us of the use of that money for a period of eight months, and we trust that this simple reminder will cause them to forward their subscriptions forthwith.

Again, in all sincerity and warmth of feeling, we wish our good friends a prosperous and a Happy New Year.

THE POZNANSKI QUARTETTE SOIREES.—The third Classical Quartette Soiree of Messrs. Poznanski, Neuendorf, Bernstein and Liesegang, will be given at Anschutz's Institute, Steck's Music Hall, in Eighth street near Broadway, on Thursday evening next, January the 17th, when quartettes of Mozart and Haydn will be performed. The management has secured the services of Madame Varian-Hoffman, one of our most charming concert singers, who will sing some classical selections.

These quartette soirees are becoming both fashionable and popular, solely upon the merits of the performance, which is so excellent that it fully justifies the distinction.

COMBINATION CONCERT WITH CECILIAN CHOIR.

EIGHTH WEDNESDAY POPULAR.

This pleasant series of musical entertainments invariably attracts the lovers of refined and graceful performance. That of Wednesday last received hearty appreciation from a very large audience for its peculiar relation to New Year festivities.

The most attractive feature of that concert appeared in Master Coker's finished and really artistic performance of ballad, buffo duets and grand aria. He previously exhibited remarkable school finish and style in his vocalization at these concerts, but that evening he surpassed not merely his own excellent precedents, but any example of boy soprano execution that has been witnessed here. In all he was admirably graceful and well accompanied. His ballad "Sweet Nightingale" delighted every one, his treatment of buffo concerted music surprised all by its absolute fitness and close attainment of the composer's intent, but when he gave "Robert, Robert," with such nice perfection of voice, style and expression as few prime donne sopranos have been able to display, the whole audience seemed to be ecstatic in his enthusiastic praise.

Master Coker in that concert won his very highest honors fairly, and by acclamation was he adjudged worthy of all the praise which even musicians could heap upon a boy soprano, young, yet mature, and completely artistic in treatment of the music he attempted to illustrate before a grand concert public.

The choral portions of the concert were less praiseworthy than at some former occasions, but the orchestra acquitted themselves well of duty.

THE 18TH SUNDAY CONCERT had a large audience—very large considering the somewhat unattractive programme which promised no vocal relief to orchestral performance or concerted and solo instrumental interludes.

In the latter department, Mr. H. Schmitz's solo on French Horn deserved the respectful attention which it received, although of excessive length. We have so often praised that musician's horn playing as to make any special commendation of his very skillful performance in this concert a mere supererogation.

Mr. Heindl's flute solo and that given with orchestra in response to a most imperious encore satisfied critical estimation more completely than any former evidence of his command over that instrument.

The quartet in Grimm's *suite*—canon form—sounded rather tame after the brisk performance of the preceding movements, but was carefully played.

There was superabundance of purely orchestral performance that evening, and the players had severe trial of their endurance in good